DOCUMENT RESUME

ED 100 672 88 SE 018 363

TITLE Music 10-12, Environmental Education Guide.
INSTITUTION Project I-C-E, Green Bay, Wis.
SPONS AGENCY Bureau of Elementary and Secondary Education (DHEW/OE), Washington, D.C.; Wisconsin State Dept. of Education, Madison.
NOTE 24p.

EDRS PRICE MF-$0.75 HC-$1.50 PLUS POSTAGE
DESCRIPTORS Conservation Education; *Environmental Education; Instructional Materials; Interdisciplinary Approach; Learning Activities; *Music Education; Natural Resources; Outdoor Education; *Science Education; *Secondary Education; *Teaching Guides
IDENTIFIERS Elementary Secondary Education Act Title III; ESEA Title III; *Project I C E

ABSTRACT

This music education guide, for use in grades 10-12, is one of a series of guides, K-12, that were developed by teachers to help introduce environmental education into the total curriculum. The guides are supplementary in design, containing a series of episodes (minilessons) that reinforce environmental concepts and theories by developing ecology-related aesthetic values. The episodes are built around 12 major environmental concepts that form a framework for each grade or subject area, as well as for the entire K-12 program. Although the same concepts are used throughout the K-12 program, emphasis is placed on different aspects of each concept at different grade levels or in different subject areas. This guide focuses on aspects such as acoustics and concert programing. Most of the 12 concepts are covered in one of the episodes contained in the guide. Further, each episode offers subject area integration, subject area activities, interdisciplinary activities, cognitive and affective behavioral objectives, and suggests references and resource materials useful to teachers and students. (Author/TK)

SE 018 363

ED 100 672

# ENVIRONMENTAL EDUCATION GUIDE

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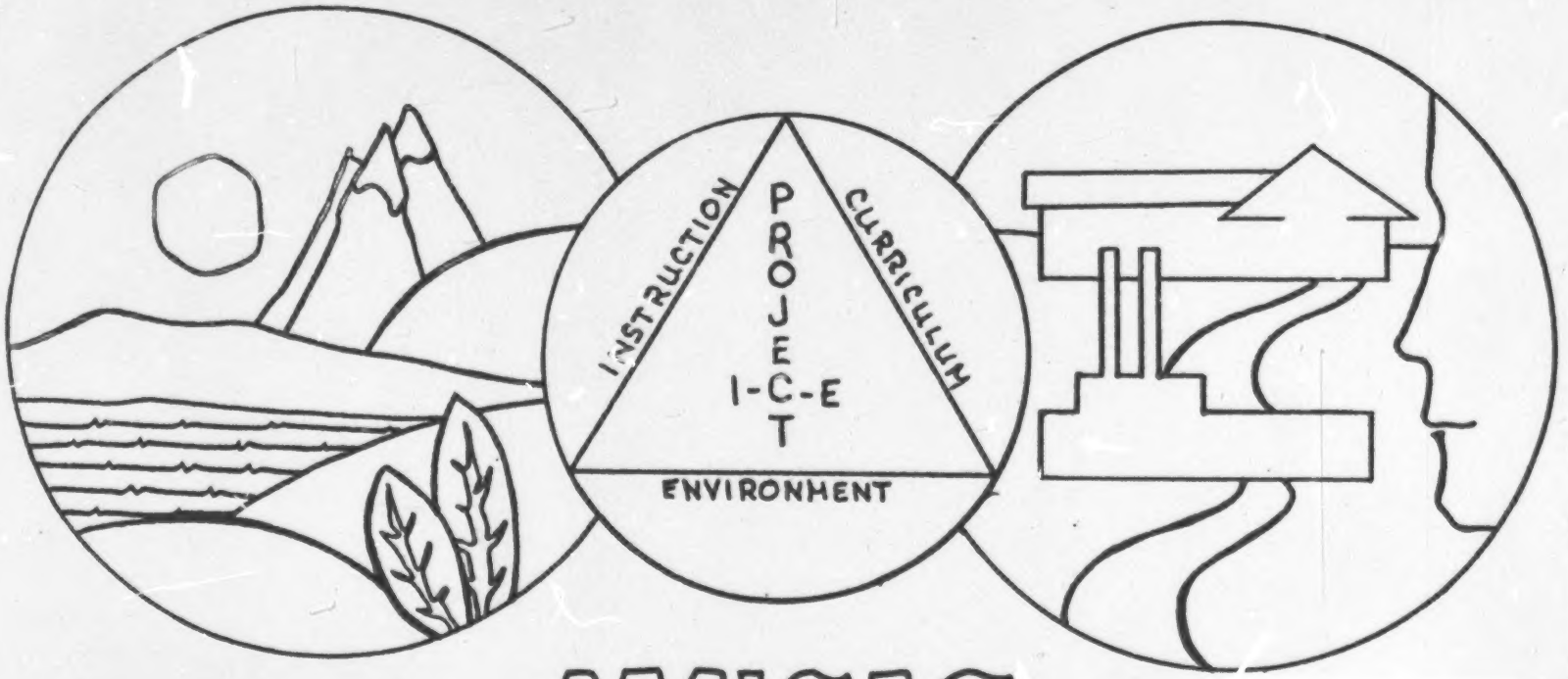


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# MUSIC 10-12

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These materials were produced pursuant
to a grant under Title III, E.S.E.A.
The Wisconsin Department of Public Instruction
Project No. 59-70-0135-4

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# FORWARD TO PROJECT I-C-E ENVIRONMENTAL EDUCATION GUIDES

In 1969, the First Environmental Quality Education Act was proposed in the United States Congress. At the time of the introduction of that legislation, I stated:

"There is a dire need to improve the understanding by Americans of the ominous deterioration of the Nation's environment and the increasing threat of irreversible ecological catastrophe. We must all become stewards for the preservation of life on our resource-deficient planet."

In the three years since the Environmental Education Act was passed by the Congress, much has happened in the United States to reinforce the great need for effective environmental education for the Nation's young people. The intensive concern over adequate energy resources, the continuing degradation of our air and water, and the discussion over the economic costs of the war against pollution have all brought the question of the environmental quality of this nation to a concern not merely of aesthetics but of the survival of the human race.

The intense interest by the public in the quality of our lives as affected by the environment clearly indicates that we cannot just use incentives and prescriptions to industry and other sources of pollution. That is necessary, but not sufficient." The race between education and catastrophe can be won by education if we marshall our resources in a systematic manner and squarely confront the long-term approach to saving our environment through the process of education.

As the incessant conqueror of nature, we must reexamine our place and role. Our world is no longer an endless frontier. We constantly are feeling the backlash from many of our ill-conceived efforts to achieve progress.

Rachel Carson's theme of "reverence for life" is becoming less mystical and of more substance as our eyes are opened to much of the havoc we have wrought under the guise of progress. A strong commitment to an all-embracing program of environmental education will help us to find that new working definition of progress that is a pre-requisite to the continued presence of life on this planet.

- Senator Gaylord Nelson

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# PREFACE

Music as an art form best serves the purposes of ecology by developing in the students, ecology-related aesthetic values. The music program as a reinforcement of the concepts, theories, and practical applications taught in other subjects provides a further service to the cause of ecology.

The music teacher must have an awareness of, a desire to become involved in, and a realization of the urgency of ecological concerns. These lesson plans and episodes are suggested avenues to be explored. Further, our hope is that teachers avoid a contrived use of this guide, but, rather, let it stimulate thinking and serve as both a reference point and a point of departure for music and classroom teachers.

For us, music is a vocation. For many, it is an avocation or non-polluting activity, depleting little or none of our natural resources while offering satisfaction for deeper human needs.

ACKNOWLEDGEMENT

The interest and dedicated effort of the following teachers from Wisconsin Area "B" has led to the development of the Project I-C-E Environmental Education K-12 series:

D. C. Aderhold, Bonduel
Joan Alioto, Denmark
Mary Anders, Winneconne
Eugene Anderson, Peshtigo
James Anderson, Green Bay
John Anderson, Peshtigo
Peggy Anderson, Green Bay
Walter Anderson, Wausaukee
Angela Anthony, Gibraltar
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William Behring, Lourdes, Oshkosh
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Ronald Conradt, Shiocton
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Lee Hallberg, Appleton
Raymond Hammond, Hortonville
Russ Hanseter, Seymour
Herbert Hardt, Gibraltar
Emmajean Harmann, Sevastopol
Bili Harper, Lena
Beth Hawkins, Xavier, Appleton
Mike Hawkins, Xavier, Appleton
Terry Heckel, Marinette
Gary Heil, Denmark
Jerome Hennes, Little Chute
Robert Herz, St. James Luth., Shawano
Wendell Hillskotter, Weyauwega
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Paul Kane, Ashwaubenon
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Kris Karpinen, W. DePere
Mel Kasen, Gibraltar
Ken Keliher, Appleton
Mary Chriss, Hortonville
Mike Kersten, Suring
George Kreiling, Marinette

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Everett Klinzing, New London
Douglas Koch, Cath. Cent., Marinette
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Phillip Lewicki, Gillett
Harold Lindhorst, St. Martin Luth., Clint.
Edward Linn, Appleton
John Little, Winneconne
Dennis Lord, Little Wolf
Ellen Lotz, W. DePere
Jean Lucier, Ashwaubenon
Judy Luedtke, St. Rose, Clintonville
Roy Lukes, Gibraltar
Sr. Anna Maar, St. Philips, G. B.
James Maki, Sturgeon Bay
Doris Malcheski, Howard-Suamico
Donald Marsh, Bonduel
Joyce Mateju, Algoma
Mary Mathis, Denmark
Margaret McCambridge, White Lake
Judy McGown, Green Bay
Kathleen McMahon, Green Bay
Margaret McMahon, Little Chute
Rick Menard, Little Chute
Priscilla Mereness, Wrightstown
Robert Meyer, Neenah
Richard Minten, W. DePere
David Miskulin, Goodman
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Sharon Moore, Pulaski
Gloria Morgan, Linsmeier, G.B.
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Arnold Neuzil, Shiocton
Jim Nuthals, Lourdes, Oshkosh
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Virginia Pomusl, White Lake
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Rosemarie Rafath, Clintonville
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Jack Rickaby, Hortonville
William Roberts, Sturgeon Bay
Gordon Rohloff, Oshkosh
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Jack Rosenthal, Lourdes, Oshkosh
Kathryn Rowe, Appleton
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Mary Margaret Sauer, Menasha
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Nancy Tebo, Neenah
Jackie Thiry, Denmark
John Torgerson, Kewaunee
Clarence Trentlage, Freedom
Carol Trimberger, Kewaunee
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Lila Wertsch, St. Margaret Mary, Neenah
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Tom Weyers, Cathedral, Green Bay
James Wiza, DePere
Ralph Wohlt, New London
Warren Wolf, Kimberly
Peggy Wolfgram, Pulaski

## DIRECTIONS FOR USING THIS GUIDE

This guide contains a series of episodes (mini-lesson plans), each containing a number of suggested in and out of class learning activities. The episodes are built around 12 major environmental concepts that form a framework for each grade or subject area, as well as for the entire K-12 program. Further, each episode offers subject area integration, multi-disciplinary activities, where applicable, both cognitive and affective behavioral objectives and suggested reference and resource materials useful to the teacher and students.

1. This I-C-E guide is supplementary in design--it is not a complete course of study, nor is its arrangement sequential. You can teach environmentally within the context of your course of study or units by integrating the many ideas and activities suggested.

2. The suggested learning activities are departures from regular text or curriculum programs, while providing for skill development.

3. You decide when any concepts, objectives, activities and resources can conveniently be included in your unit.

4. All episodes can be adapted, modified, or expanded thereby providing great flexibility for any teaching situation.

5. While each grade level or subject area has its own topic or unit emphasis, inter-grade coordination or subject area articulation to avoid duplication and overlap is highly recommended for any school or district seeking effective implementation.

This total K-12 environmental education series is the product of 235 classroom teachers from Northeastern Wisconsin. They created, used, revised and edited these guides over a period of four years. To this first step in the 1,000 mile journey of human survival, we invite you to take the second step--by using this guide and by adding your own inspirations along the way.

# PROJECT I-C-E TWELVE MAJOR ENVIRONMENTAL CONCEPTS

1. The sun is the basic source of energy on earth. Transformation of sun energy to other energy forms (often begun by plant photosynthesis) provides food, fuel and power for life systems and machines.

2. All living organisms interact among themselves and their environment, forming an intricate unit called an ecosystem.

3. Environmental factors are limiting on the numbers of organisms living within their influence. Thus, each ecosystem has a carrying capacity.

4. An adequate supply of clean water is essential to life.

5. An adequate supply of clean air is essential for life.

6. The distribution of natural resources and the interaction of physical environmental factors greatly affect the quality of life.

7. Factors such as facilitating transportation, economic conditions, population growth and increased leisure time influence changes in land use and population densities.

8. Cultural, economic, social, and political factors determine man's values and attitudes toward his environment.

9. Man has the ability to manage, manipulate and change his environment.

10. Short-term economic gains may produce long-term environmental losses.

11. Individual acts, duplicated or compounded, produce significant environmental alterations over time.

12. Each person must exercise stewardship of the earth for the benefit of mankind.

A "Concept Rationale" booklet and a slide/tape program "Man Needs His Environment" are available from the I-C-E PMC to more fully explain these concepts.

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E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 3 - Carrying Capacity

SUBJECT Music - Band and Chorus

ORIENTATION Room Capacity

TOPIC/UNIT Acoustics

| BEHAVIORAL OBJECTIVES | STUDENT–CENTERED LEARNING ACTIVITIES | |
|---|---|---|
| | In-Class: | Outside or Community: |
| Cognitive:<br>Explain in writing at least three ways room size and acoustical treatment affect musical performance.<br><br>Analyze the statement "Doubling the size of the room will not affect the quality of the music in the room". | A. Select a section in the band or chorus as an experimental group.<br>B. Have students perform a piece of music in the band or chorus room.<br>C. Have students perform in the largest available practice room.<br>D. Have that same group perform the same selection in the smallest room possible for them to fit into.<br>E. Have the students play in the gym or auditorium as an exaggerated area.<br>F. Use a tape recorder to record the music in each of the three rooms.<br>G. Have the students analyze the sound for quality, clarity and musical interpretation.<br>H. Have a discussion regarding the students' reactions to each experience.<br>1. Discuss effect on quality of sound.<br>(Continued) | A. Visit other buildings, music rooms, auditoriums, industry, court chambers, etc. to experience other acoustical treatments.<br>B. Have students go to concerts outside of the school and report on the size and sound of the group in relation to the size of the performance area.<br>1. Could students hear solo instruments?<br>2. Was the group too loud for the performance hall when passages were played?<br>C. Use especially in solo-ensemble preparation. Single performances will be in rooms not always suited to performances.<br>D. This could be suggested as an extra-credit project. |
| Affective:<br>Show an awareness of the relationships between room size and acoustics by selecting the room which is best suited to musical performance. | | |
| Skills Used:<br>1. Tape recording<br>2. Group discussion<br>3. Experimentation<br>4. Playing skills | | |

| SUGGESTED RESOURCES | CONTINUED OR ADDED LEARNING ACTIVITIES |
|---|---|
| **Publications:**<br>"The Obnoxious Decibel", E.S.E.A. Title III Project, Nova H.S., Florida, ICE RMC<br><br>**Audio-Visual:**<br>Tape recorder<br>Closed circuit TV<br><br>**Community:**<br>School concerts<br>Civic concerts<br>Dances (school & community) | CLASSROOM (Continued)<br>2. Discuss effect on intonation.<br>3. Discuss effect on mental attitude toward performance:<br>a. In the large area<br>b. In the smaller area<br>c. In the acoustically-treated facility<br>I. Relate the carrying capacity of a musical environment to the carrying capacity of our natural environment.<br>J. Students will write a report analyzing the effect of acoustical treatment on musical performance, using at least three criteria.<br>K. Experiment can be attempted with various sections of the band. |

E. S. E. A. Title III – PROJECT I-C-E 59-70-0135-4

Environmental:

Integrated with:

CONCEPT NO. 9 - Management

SUBJECT Music - Band and Chorus

ORIENTATION Sound Absorption

TOPIC/UNIT Acoustics

| BEHAVIORAL OBJECTIVES | STUDENT-CENTERED LEARNING ACTIVITIES | |
|---|---|---|
| | In-Class: | Outside or Community: |
| Cognitive:<br>Show his knowledge of acoustical treatment by writing a report dealing with the results of effectiveness of several types of treatments after listening to the tape prepared in class. | A. Play a record at a definite volume setting and record through microphones on tape at a definite volume setting.<br>1. With only one person in the room.<br>2. With the whole class in the room.<br>3. With as many people in the room as possible.<br>4. With rugs on floors, drapes and blankets hung on windows, doors, etc.<br>B. Students will observe, by listening to the tape, how acoustical treatment of a room affects volume and tone of a musical performance.<br>C. Students will write a report covering each of the four room treatments stating the volume and tonal changes resulting.<br>D. This could be suggested as an extra-credit project. | A. Student library research (Reader's Guide to Periodical Literature), selected magazines.<br>B. Attend other musical functions in the area. |
| Affective:<br>Suggest acoustical treatment of an area as a way of reducing the noise level resulting from operating machines. | | |
| Skills Used:<br>1. Deductive thinking<br>2. Listening<br>3. Reporting | | |

| SUGGESTED RESOURCES | CONTINUED OR ADDED LEARNING ACTIVITIES |
|---|---|
| **Publications:**<br>Noise Pollution, O'Donnell and Lauaroni, Addison-Wesley Pub. Co., Inc., page 76<br><br>**Audio–Visual:**<br>Tape recorder<br>Phonograph<br><br>**Community:**<br>Blankets<br>Drapes<br>Rugs<br>Acoustical tiles<br>Boxes | |

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 12 - Stewardship

SUBJECT Music - Band and Chorus

ORIENTATION Use and Care

TOPIC/UNIT Care of Uniforms

## BEHAVIORAL OBJECTIVES

**Cognitive:**

List four points of uniform care.

**Affective:**

Demonstrate stewardship by properly caring for uniform without being supervised.

Values care of uniform as a way of extending the period of usefulness of a uniform (resource).

**Skills Used:**

1. Interviewing
2. Research
3. Judgment making
4. Public speaking

## STUDENT–CENTERED LEARNING ACTIVITIES

**In-Class:**

A. Have a student with band uniform research the use of the uniform by:
   1. Checking past inventory and rental forms.
   2. Asking other members of band who used uniform.
   3. Contacting past students' parents who made alterations.

B. Make a judgment on the wear and care of uniform in its present state.

C. Have students make oral recommendations to other band students in regard to the stewardship rights and how not to violate them.

D. Characteristics of uniform care:
   1. Proper hanging.
   2. Proper condition.
   3. All buttons on.
   4. No tears in seams.
   5. Proper cleaning and pressing.
   6. Proper maintenance of all accessories.

(Continued)

**Outside or Community:**

A. High school students.
B. Parents.
C. Teachers (past music).

| SUGGESTED RESOURCES | CONTINUED OR ADDED LEARNING ACTIVITIES |
|---|---|
| Publications: | CLASSROOM (Continued)<br>E. Other areas which are applicable:<br>1. Music care.<br>2. Care of instrument.<br>3. Care of basic room furniture.<br>F. The director could conduct a uniform or robe inspection prior to a performance, giving points on an inspection sheet for grading purposes. |
| Audio–Visual: | |
| Community: | |

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 8 - Values and Attitudes

SUBJECT Music - Band and Chorus

ORIENTATION Promoting Aesthetic Values

TOPIC/UNIT Concert Programing

## BEHAVIORAL OBJECTIVES

**Cognitive:**

Perform specific music of a concert at a competency level set by the director.

**Affective:**

Demonstrate their awareness of the beauties of our environment through performance of this music.

**Skills Used:**

1. Playing skills.
2. Listening skills.
3. Marching skills.

## STUDENT–CENTERED LEARNING ACTIVITIES

**In-Class:**

A. The band or chorus will perform a concert dealing with the environment and/or environmental problems.
B. Suggested list for band:
   1. Wade in the Water, Arr. Edmunds
   2. This is My Country, Jacobs/Ades
   3. Canyon Sunrise, Gray
   4. Night Wind, Thielman
   5. Rocky Mountain Suite, Gordon
   6. Salute to America, Kinyon
   7. The Falling Leaves, Benson
   8. Tall Cedars, Osterling
   9. Green Leaves of Summer, Tiomkin/Herfeurth
   10. America, Polster
C. Suggested list for chorus:
   1. Flower of Beauty, Clements

(Continued)

**Outside or Community:**

A. Concert presented to public.
B. TV performance.
C. Radio performance.
D. School assembly.

| SUGGESTED RESOURCES | CONTINUED OR ADDED LEARNING ACTIVITIES |
|---|---|

**Publications:**

Carl Fischer of Chicago Catalog, 312 S. Wabash Avenue, Chicago, Illinois 60604

Maleeki Music Inc. Catalog, 2040 Division Avenue, S., Grand Rapids, MI 49507

Schmitt Music Catalog, 88 S. 10th Street, Minneapolis, MI 55403

Sioux City Music Supply Catalog, 316 Commerce Building, Sioux City, Iowa 51101

J.W. Pepper of Detroit Catalog, Troy, MI.

**Audio-Visual:**

**Community:**

CLASSROOM (Continued)

2. I Heard a Forest Praying, DeRose
3. To Spring, J.S. Bach/Gordon
4. Ah, Lovely Springtime, Hassler-Knight
5. Green Fields, Cilkysen, Dehr, Miller, Hayward
6. Roots and Leaves, Williams
7. Loveliest of Tree, Mechem
8. Springtime, Hindemith
9. Seaweed, Bright
10. America the Beautiful, Peery

D. Appropriate program notes are written by the students to impress upon the audience the necessity to preserve our resources.

E. Student-written narration.

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# CHORAL SELECTIONS ON ECOLOGY

One Candy Wrapper in the Street, S.A.T.B.
Dorothy Smith, Shawnee Press, Inc.

* Pollution
Tom Lehrer, Arr. Frank Metis, S.A.T.B., Alfred Music Co.

* Change Ain't Such An Easy Thing To Do
Harold Bennett & Joe Fortune, S.A.T.B., Alfred Music Co.

In the Year 2525
S.A.T.B., Evan & Dexter, Carl Fischer Publisher, Chicago

Air Is Polluted
Gardner, S.A.T.B., #660, Malecki Music, Inc.

* Beautiful World
Harold Barnett, Barbara Fried, S.A.T.B., Alfred Music Co.

* The Wind of Life
S.A.T.B., Carl Strommen, Saul Feldstein, Alfred Music Co.

Save An "N", Save An "R", Save A "G" (The Energy Song)
S.A.T.B., Gerry Richelson and Malcolm Dodds
Charter Publications, Inc.
P. O. Box 850, Valley Forge, PA 19982

There's No Life On The Moon, S.A., T.B., or S.A.T.B.
Arr. Hawley Ades, by David Mocklar, Shawnee Press

* Available on one 33 1/3 Lp record from Alfred Music Co.
Allen Alfred's Jazz Rock Series.

10 Selections from Thoreau's "Walden"
Music & Lyrics by Les Ledo and Edna Lewis
Arr. by William Sanford, S.A.T.B., $.50 each.

- Walden
- James Collins Shanty
- Travel
- Everybody Hears a Different Drummer
- Solitude
- Poem of Creation
- Do Your Own Thing
- Marlboro Road
- Within Without
- Reflections on a Reflection

from: Big 3 Music Corporation
1350 Avenue of the Americas
New York, NY 10019

Additional Possibilities:

"Living Together - Growing Together"
"On A Clear Day" (You Can See Forever)
"Down By The River", Albert Hammond
"Big Yellow Taxi", Joni Mitchell

Note: Teacher may want to contact local radio stations, library or students for more ideas.

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 1 - Energy

SUBJECT Music - Marching Band

ORIENTATION Sun and Season

TOPIC/UNIT Half-time Show

## BEHAVIORAL OBJECTIVES

**Cognitive:**

Perform the music in a manner acceptable to the director.

Evaluate the effect of a given selection on the given mood of a person, i.e. anger, sadness.

**Affective:**

Demonstrate value if music in interpreting our changing environment and its affects in changing our moods by selecting and playing examples for given situations.

**Skills Used:**

1. Playing skills
2. Marching skills

## STUDENT–CENTERED LEARNING ACTIVITIES

**In-Class:**

A. Band arrangements will be selected by the instructor which will be identified with a particular season of the year. They will follow the sequence of the four seasons as they change with the position of the sun. Formations may also be used to focus attention on the sun and its effects on our environment.

B. Students write narration and present suggested program.
   1. Opening-Lazy Old Sun Sunny (from concert formation)
   2. Autumn Leaves-Autumn in N.Y.-September Song-Harvest Moon (suggested formations, leaf, moon, tree)
   3. Winter-Winter Wonderland-White Christmas-Snow Bird (suggested formations, sleigh, Christmas tree)

(Continued)

**Outside or Community:**

A. Perform at high school game.
B. Perform at college game.
C. Perform for professional game.

| SUGGESTED RESOURCES | CONTINUED OR ADDED LEARNING ACTIVITIES |
|---|---|
| **Publications:**<br>Band and Choral Guide, Carl Fischer of Chicago, 312 S. Wabash Avenue, Chicago, IL 60604<br>Band Cumulator, Sioux City Music Supply, 316 Commerce Building, Sioux City, Iowa 51101<br>The Show Band, The Instrumentalist Company<br><br>**Audio-Visual:**<br><br>**Community:** | CLASSROOM (Continued)<br>4. Spring-April Showers-April in June-June is Busting Out All Over (suggested formations, flower, heart)<br>5. Summer-Yankee Doodle-Lazy Bones-Good Old Summertime,-Summertime (suggested formations, fishing rod, firecracker)<br>6. Return to opening concert formation. Repeat opening music.<br>7. Narration should complement formations and focus attention on the sun's impact and resulting seasons. |

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

**Environmental:**

**Integrated with:**

**CONCEPT NO.** 4 - Water

**SUBJECT** Music-- Marching Band

**ORIENTATION** Uses of Water

**TOPIC/UNIT** Half-time Show

## BEHAVIORAL OBJECTIVES

**Cognitive:**

Perform the music and march in a manner acceptable to the director.

Construct a formation that will illustrate several ways that water is used by men and animals.

**Affective:**

Demonstrate awareness of music in interpreting our need for a proper water supply.

Participate in a demonstration promoting need for clean water environment by people and animals.

**Skills Used:**

1. Playing skills
2. Marching skills
3. Performance skills

## STUDENT–CENTERED LEARNING ACTIVITIES

**In-Class:**

A. Band music arrangements will be selected by instructor which will be identified with a particular effect of water on our everyday life.

B. Suggested program:
   1. Opening (form concert formation). Music (suggested titles) The Water Is Wide, Wade In The Water.
   2. Move to formation symbolic of water as necessary for human consumption. Formation could be that of a drinking fountain (flow of water could be activated by motion of students at top of drinking fountain giving impression of a flow of water from fountain) Music: Cool Water.

(Continued)

**Outside or Community:**

A. Each student researches three song titles dealing with water.

B. Master list compiled on poster mounted in music room - dry-inked and colorful.

| SUGGESTED RESOURCES | CONTINUED OR ADDED LEARNING ACTIVITIES |
|---|---|
| **Publications:**<br>Carl Fischer of Chicago, 312 S. Wabash Avenue, Chicago, IL 60604<br>Pepper Master Reference Guide, J.W. Pepper of Detroit, 373 Minnesota Street, Troy, MI 48084<br>Ward Brodt Music Company, 315 N. Henry Street, Madison, WI<br><br>**Audio-Visual:**<br><br>**Community:** | CLASSROOM (Continued)<br>3. Move to formation of boat, ship, etc. to emphasize water as a source of recreation. Music: Cruising Down the River-Down By The Riverside-Row, Row, Row Your Boat.<br>4. Move to formation of umbrella (Emphasis on water falling from "heavens" etc.) Music: Raindrops Keep Falling etc.-April Showers.<br>5. Conclude by returning to a concert formation. Music: Select titles to emphasize man's obligation to respect water as a necessity of life; man's obligation to keep it a natural resource. The Water Is Wide-Wade in the Water-Shenandoah.<br>* Note to the instructor:<br>It will be necessary to have a narration to accompany program. It is suggested that students write the narration once the music to be used and formations have been decided upon. |

Environmental:

Integrated with:

CONCEPT NO. 5 - Air

SUBJECT Music - Marching Band

ORIENTATION Uses of Wind

TOPIC/UNIT Half-time Show

## BEHAVIORAL OBJECTIVES

**Cognitive:**

Perform the music in a manner acceptable to the director.

Select a series of songs that could promote the improvement of air quality in his community.

**Affective:**

Show an awareness of how music can be used to interpret our need for proper air supply by his selection of songs to play.

Recommends songs that will promote the theme of "clean air" for a half-time program, etc.

**Skills Used:**

1. Playing skills
2. Marching skills
3. Performance skills

## STUDENT–CENTERED LEARNING ACTIVITIES

**In-Class:**

A. Band music arrangements will be selected by the instructor will will be identified with a particular effect by the wind (air) on our everyday life.

B. Suggested program:
   1. Opening - from concert formation at center of field. Music: Blowing in the Wind. Suggest some title quite popular, easily identified with air and wind.
   2. Move into formation- to impress the oxygen in the air and its impact.
      a. Suggested formations: oil lamp, candle. (Formation to impress the need for oxygen--flame could fade out as narrations describe the reduction of oxygen and its effect on the flame.

(Continued)

**Outside or Community:**

A. Perform at high school game.
B. Perform at college game.
C. Perform at professional game.

| SUGGESTED RESOURCES | CONTINUED OR ADDED LEARNING ACTIVITIES |
|---|---|
| **Publications:**<br>Band and Choral Guide, Carl Fischer of Chicago<br>Band Cumulator, Sioux City Music Supply, 316 Commerce Building, Sioux City, Iowa<br>The Show Band, The Instrumentalist Company, Evanston, Illinois<br><br>**Audio-Visual:**<br><br>**Community:** | CLASSROOM (Continued)<br>3. Formation of sailboat or windmill<br>Suggested music: Sailing, Sailing<br>Stormy Weather<br>In An Old Dutch Garden<br>Impress that wind is a force or is utilized as a force of energy.<br>4. Formation of kite or parachute<br>Suggested music: Drifting and Dreaming<br>Let's Go Fly A Kite<br>Impress that wind (air) has density.<br>5. Conclude with concert formation.<br>Suggested music: Wayward Wind<br>To bring program to conclusion. |